Ian Shanahan. (1981.)

For Meg:—

"LEGENDS" Op. 5.———

For Solo Flute.

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COMPREHENSIVE NOTES AND INSTRUCTIONS FOR THE PERFORMER:

(1) It is preferable for the piece to be played in an auditorium where maximum resonance is obtained, and where the "echo di lontano" (echo in the distance) effects and wide dynamic ranges are perceptible to the audience. The performer should be fairly well separated from the audience.

(2) Dynamic indications remain effective until the next dynamic direction. Naturally all dynamics are relative, not absolute. Where exact details are omitted concerning dynamic level, crescendi and diminuendi, they are left to the performer and musical context.

(3) Concerning accidentals in "Niobe", the "dotted-line" barlines act as for normal barlines. ("Precautionary" accidentals are used, for ease of reading.)

(4) ♩ = ca. 100 denotes a tempo reasonably close to 100 ♩ per minute, this being the optimum tempo where the direction appears.
♩ ≥ 100 denotes a tempo greater than (or equal to) 100 ♩ per minute, the exact tempo being left to the performer and musical context.

(5) indicates a succession of notes played as rapidly as possible. In "Niobe", notes indicated in this way should not be played so quickly, in keeping with the slow tempo. The succession of notes indicated by should be played even more slowly. Exact durations are left to the performer and musical context.

(6) 𝄐 denotes a pause longer than the usual 𝄐. 𝄾 denotes a short pause. Exact durations are left to the performer and musical context.
𝄾 means do not pause at all. In "Mercury", when there is a wide, sudden dynamic change with this direction given, the desired effect is to have the termination of the first note merged with the commencement of the second note of the dynamic change, as far as possible.

(7) A slur over a group of notes denotes only "legato", and does not necessarily give any indication of phrasing or breathing.

(8) Increasing dynamic level from left to right: ppp.+ ppp. pp.+ pp. p.+ p. mp.+ mp. mf. mf.+ f. f.+ ff. ff.+ fff. fff.+ .

(9) ppp.[poss.] means as soft as possible (virtually inaudible).

(10) ——o means diminuendo to nothing.

(11) ⁝ and ⁝ have their usual meanings: "staccatissimo" (extremely short) and "tenuto" (to be held for the full duration, or slightly longer), respectively. No accents or stresses are to be given, unless otherwise directed.

(12) ∪ ⁝ means without any accent or stress.

(13) All aspects of "vibrato" and "non-vibrato" are left to the performer and musical context. However, "vibrato" should be employed with discretion – passages marked "non colore" (without colour), "echo di lontano", etc. really should be played "non-vibrato".

(14) In simple harmonics, ∘ is given over the resultant pitch, whilst ✧ denotes the fundamental (or fingered) tone.

(15) ↓ denotes a "coloured noise" effect ("breath" sound). The lips are more or less retained in the normal playing position, but the air flow passes through the flute in such a way that no normal tone speaks. Since, for this effect, only fundamental pitches are employed at very low dynamic levels, the "noise" will have a discernible pitch the same as that of the note fingered. "Key slaps", particularly on accents, should be used with this (when possible). The "slap" should be less prominent than the "coloured noise".

(16) poco and poco. denote "pitch bending" up and down, respectively, with embouchure (and finger shading, in the case of a French model flute). poco. should be like a sigh (with diminuendo as the tone is bent, so that the end of the bent tone is not emphasized). In both cases, the tone should be bent approximately a semitone, and only towards the very end of the note. Exact details are left to the performer and musical context. The effect must be readily perceived by the audience.

(17) ♩ × denotes a "key slap" in addition to the normal tone. The "slap" should be less prominent than the normal tone.

(18) Concerning "fluttertonguing" (flz. ♯), either type (uvular or tongued flutter) may be used where appropriate, at the performer's discretion, unless otherwise indicated.

(19) "Sottile mutare" (sott. mutare: "subtle change") concerning fluttertonguing, denotes an imperceptible change from fluttertonguing to normal (non-fluttered) tone and/or vice-versa, as indicated. "Sottile mutare" concerning the "coloured noise" effect, denotes an imperceptible change from normal tone to "coloured noise" and/or vice-versa, as indicated. It is always clear as to which case "sottile mutare" refers to, and so no further verbal indication is given. However, an effect used twice in connection with these, (in fact, combining the two cases), is that of employing the "coloured noise" effect at and around the point(s) of lowest dynamic level, and, (in the second occurence), before and/or after the fluttertonguing. In both of the places where this effect occurs the normal (non-fluttered) tone should be briefly touched upon. This effect is denoted by $\boxed{\text{sott. mutare.}}$. Exact details are left to the performer. All of these effects must be readily perceived by the audience.

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(20) Near the end of "Nereus", the directions to play an octave higher are to be obeyed only if the performer can successfully play the high F, including any notes running up to it.

(21) The final phrase of "Niobe" is to be played with "whistle-tones" (if the performer can execute them successfully), or with a clear, whistle-like tone, lacking any "breathiness", (perhaps employing complex reinforced harmonics). In either case, this phrase is to be played as softly and distantly as the performer can manage – an echo, "non-vibrato". Thus, the use of "whistle-tones" is preferred, to enable this.

(22) In the "echo di lontano" effects of "Mercury", the accented notes should become the most prominent in the lowest dynamic levels. In the duplet echoes, the second note should "echo" the first (accented) note in each pair. Similarly, in the triplet echoes, the first (accented) note should be "echoed" by the other two notes of the triplet. Both duplet and triplet echoes should be played with absolute rhythmical accuracy, with no hint whatsoever of any tempo change, (unless a tempo change is specified).

Please observe and consider all directions, and enjoy the music.

I.S. (Sydney, Australia), 1981.

I. NEREUS. ..... p.4.

II. NIOBE. ..... p.6.

III. MERCURY. ..... p.8.

Total Duration: 7' approximately.

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For Meg:—

"LEGENDS" op.5.

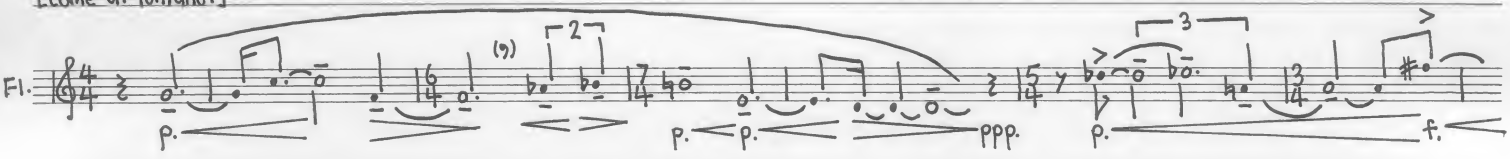
For Solo Flute.

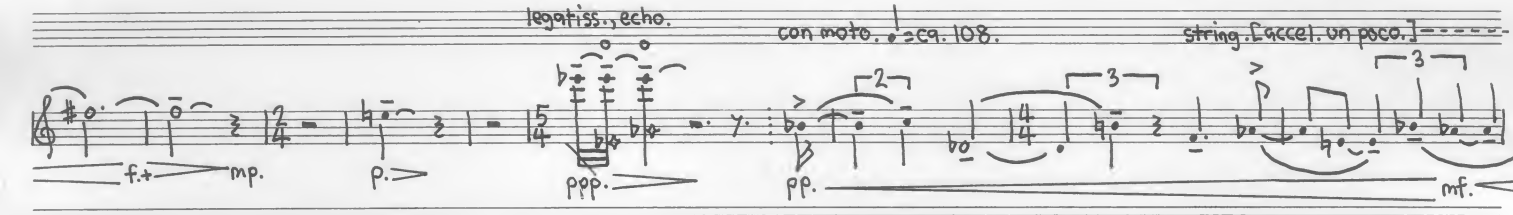
Ian Shanahan. (1981.)

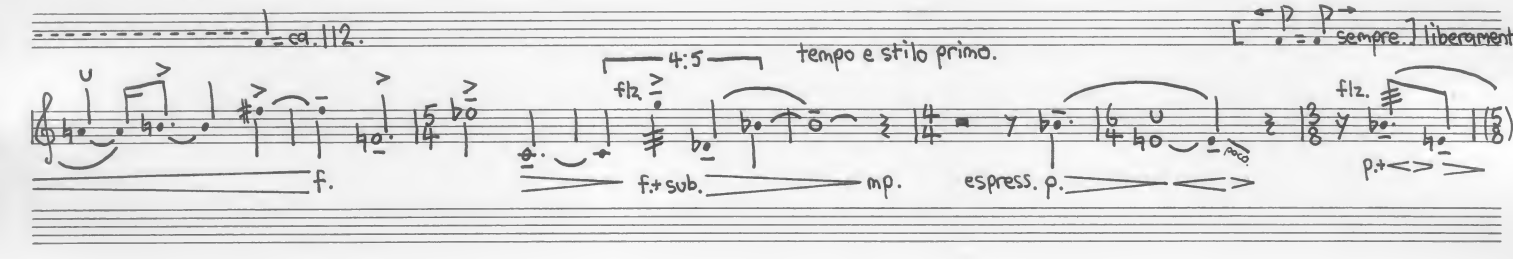
I. NEREUS.

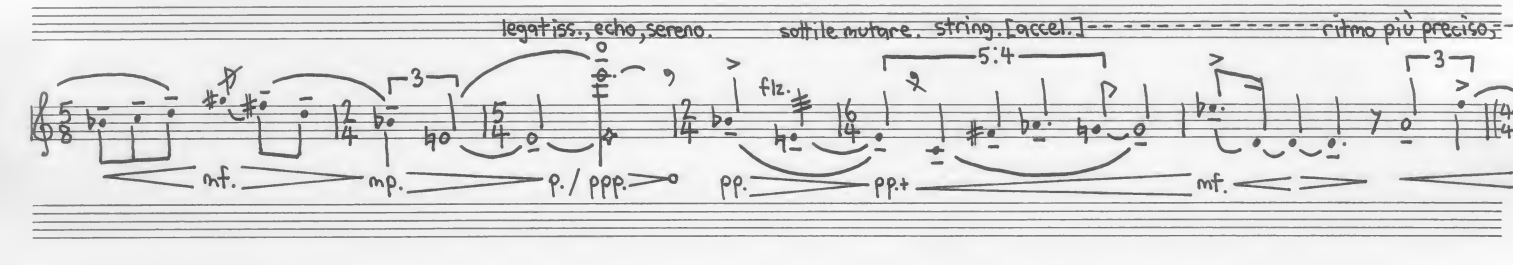
Dolce, sereno, liberamente. ♩.=ca.102.

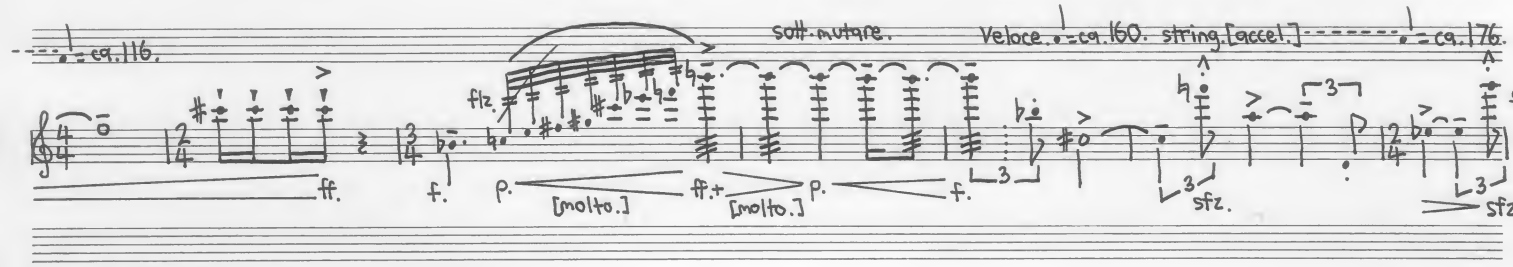
[come di lontano.]











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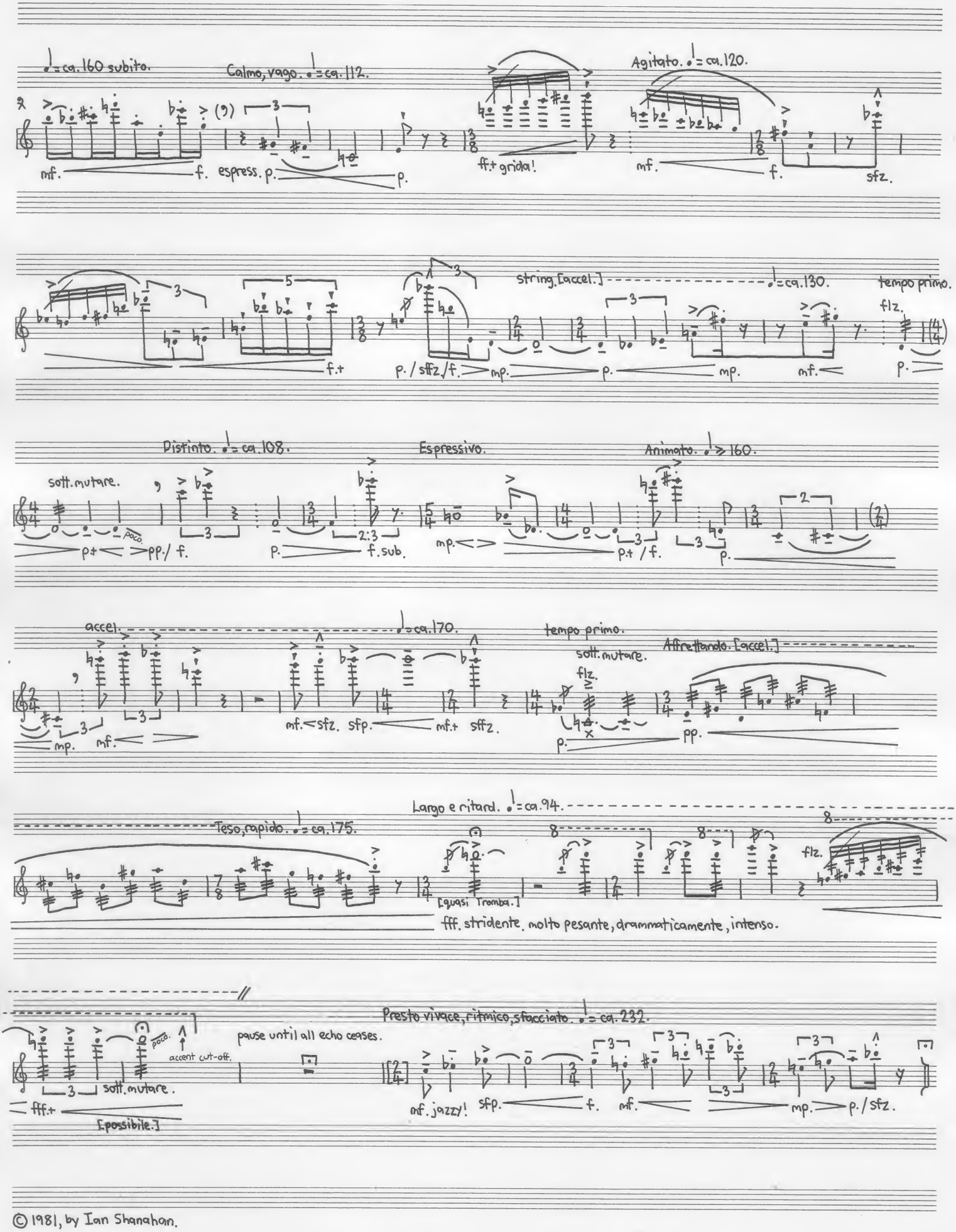

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II. NIOBE.

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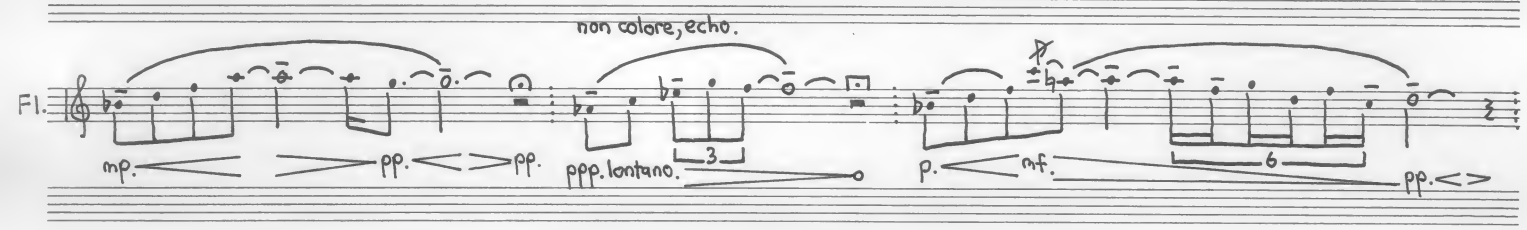
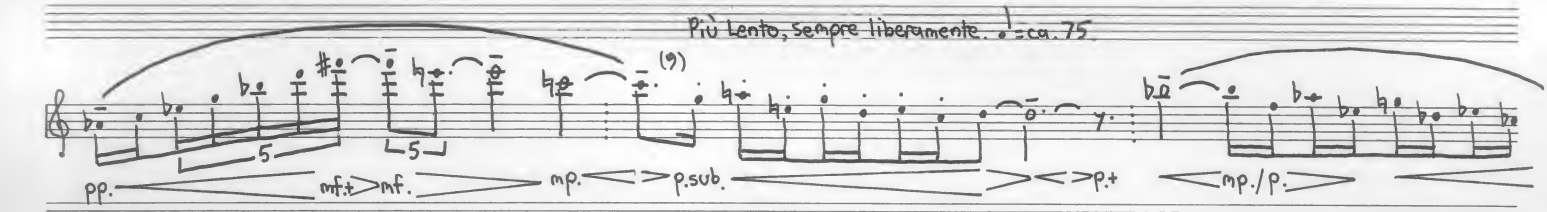
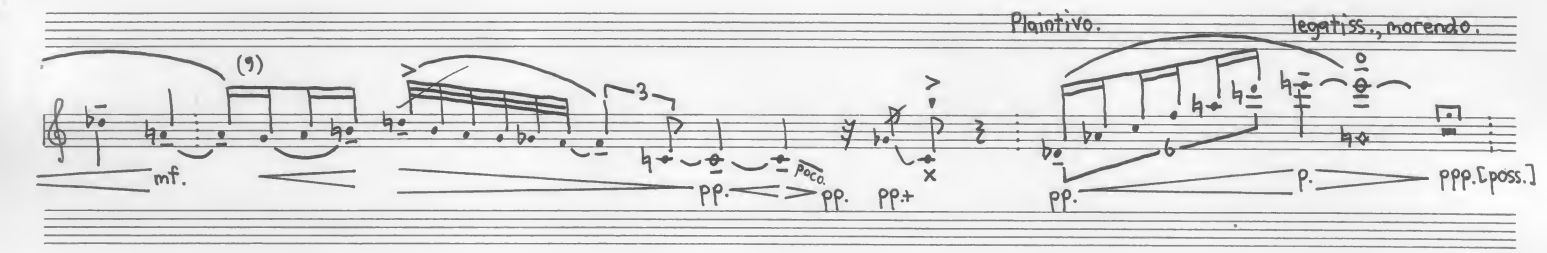
Lento senza misura, liberamente, mesto e piangendo. ♩.=ca.84.



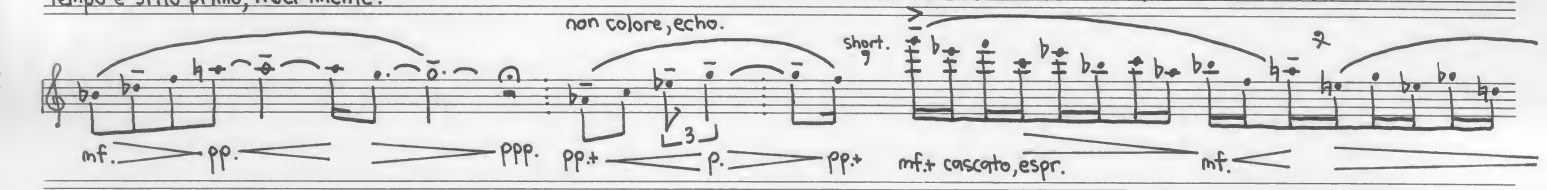
Più Lento, sempre liberamente. ♩.=ca.75.





Tempo e stilo primo, liberamente.

Più Lento, ma subito accel., liberamente. ♩.=ca.75.



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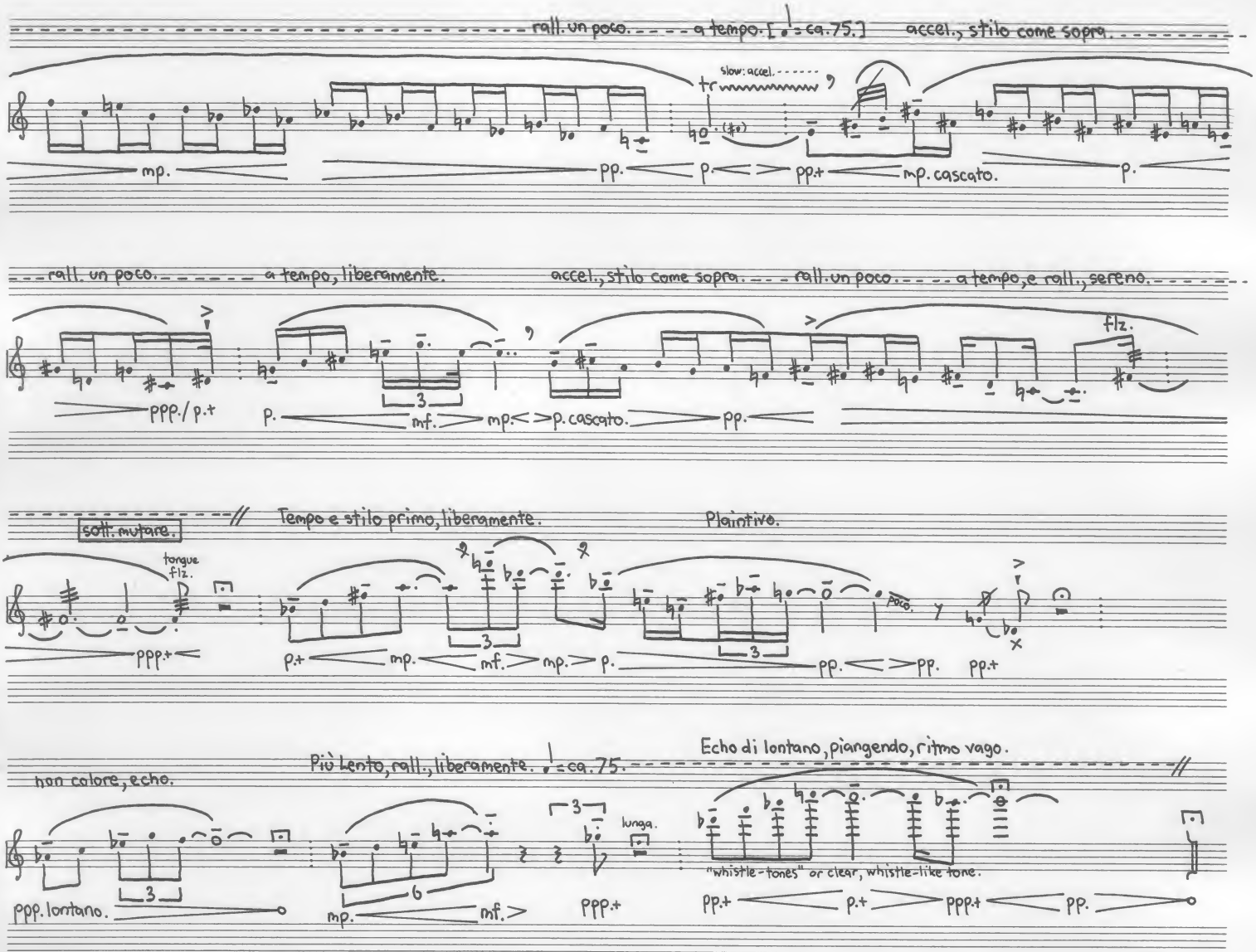

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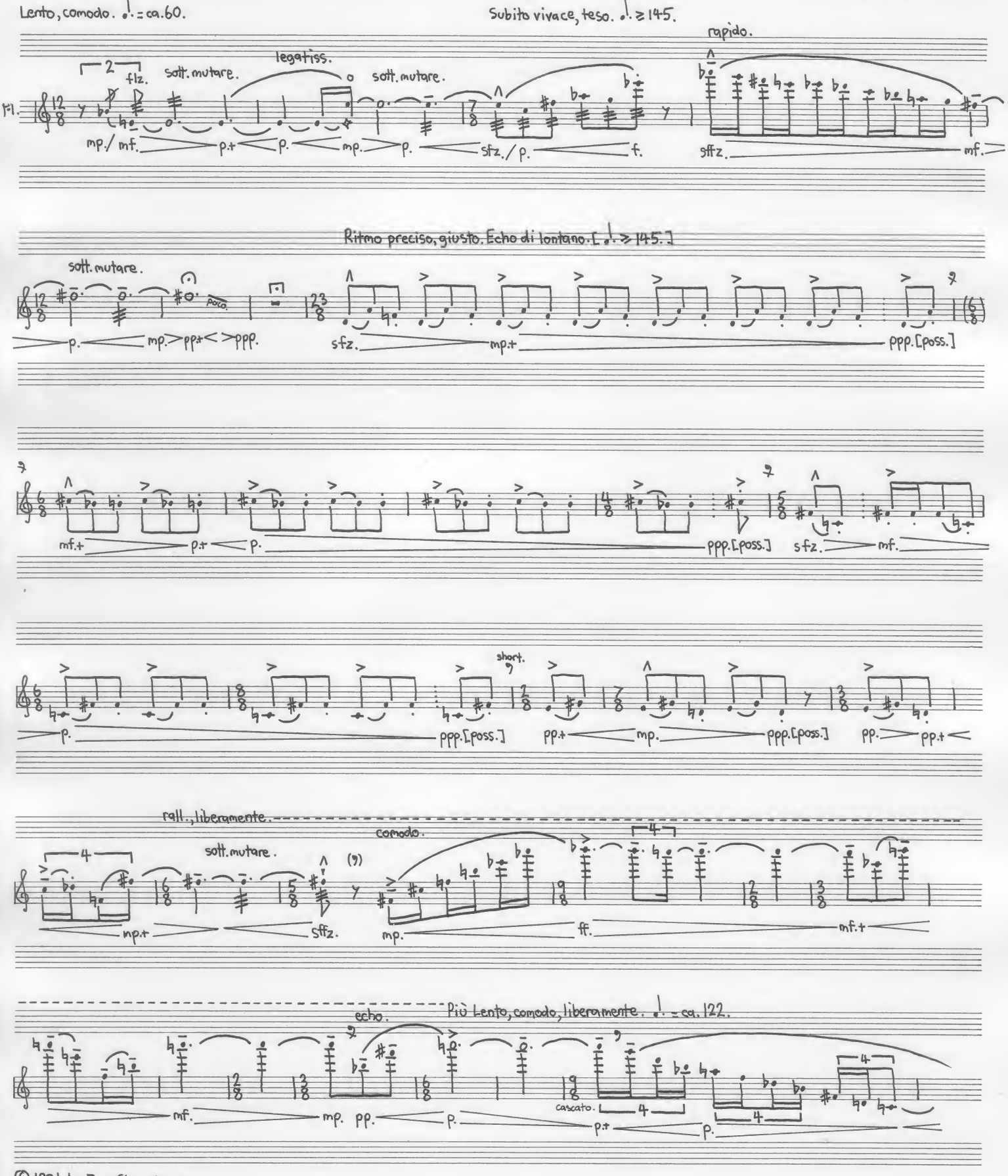
III. MERCURY.



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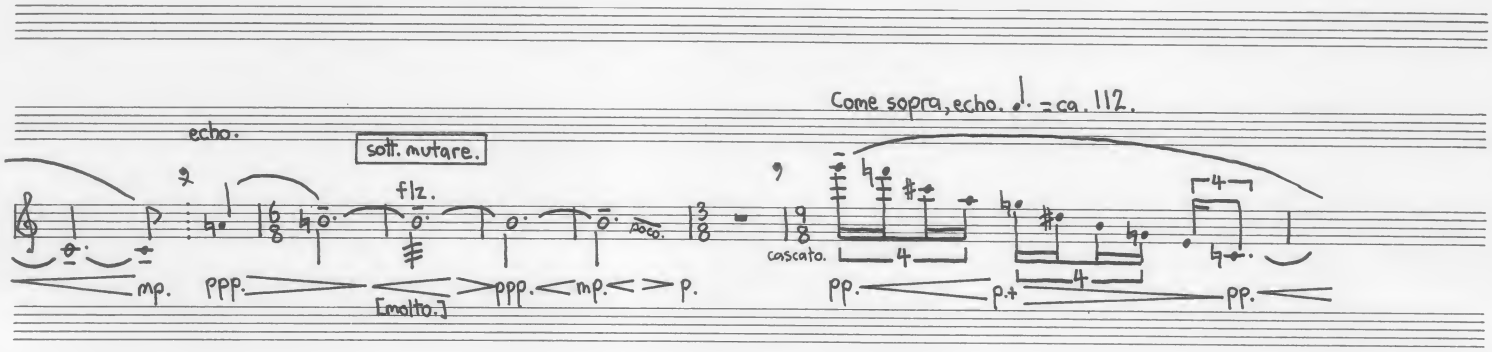

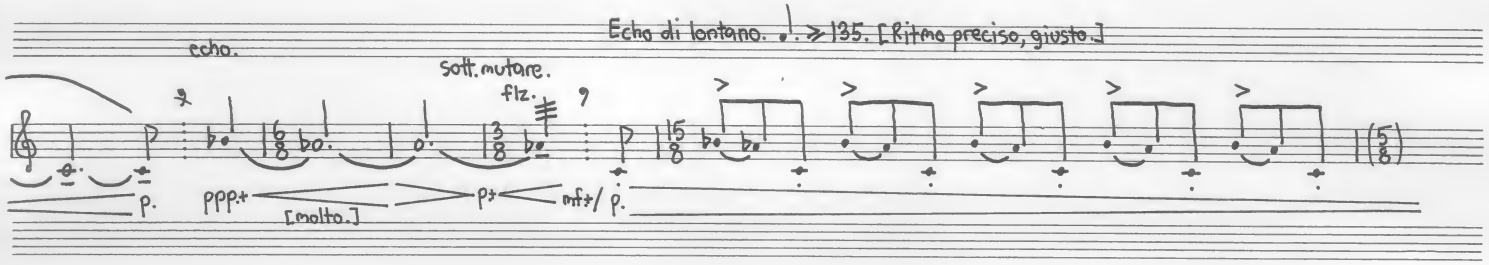

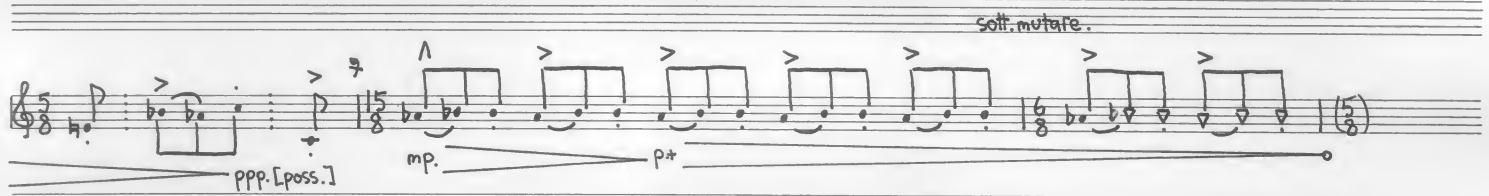

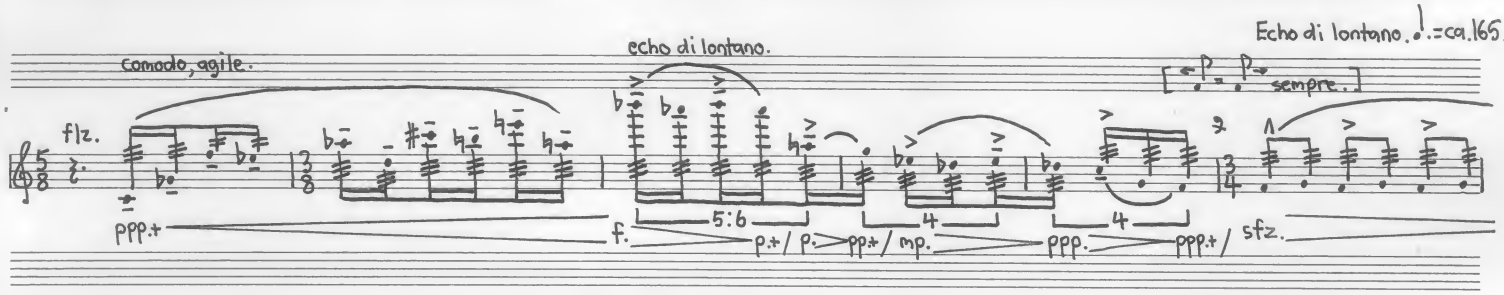

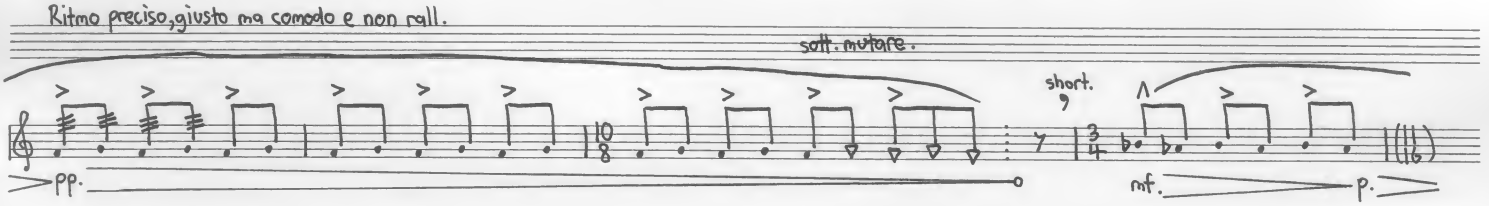

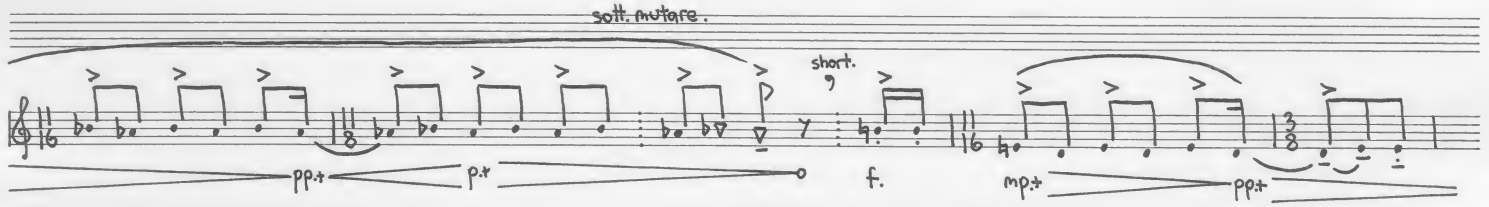

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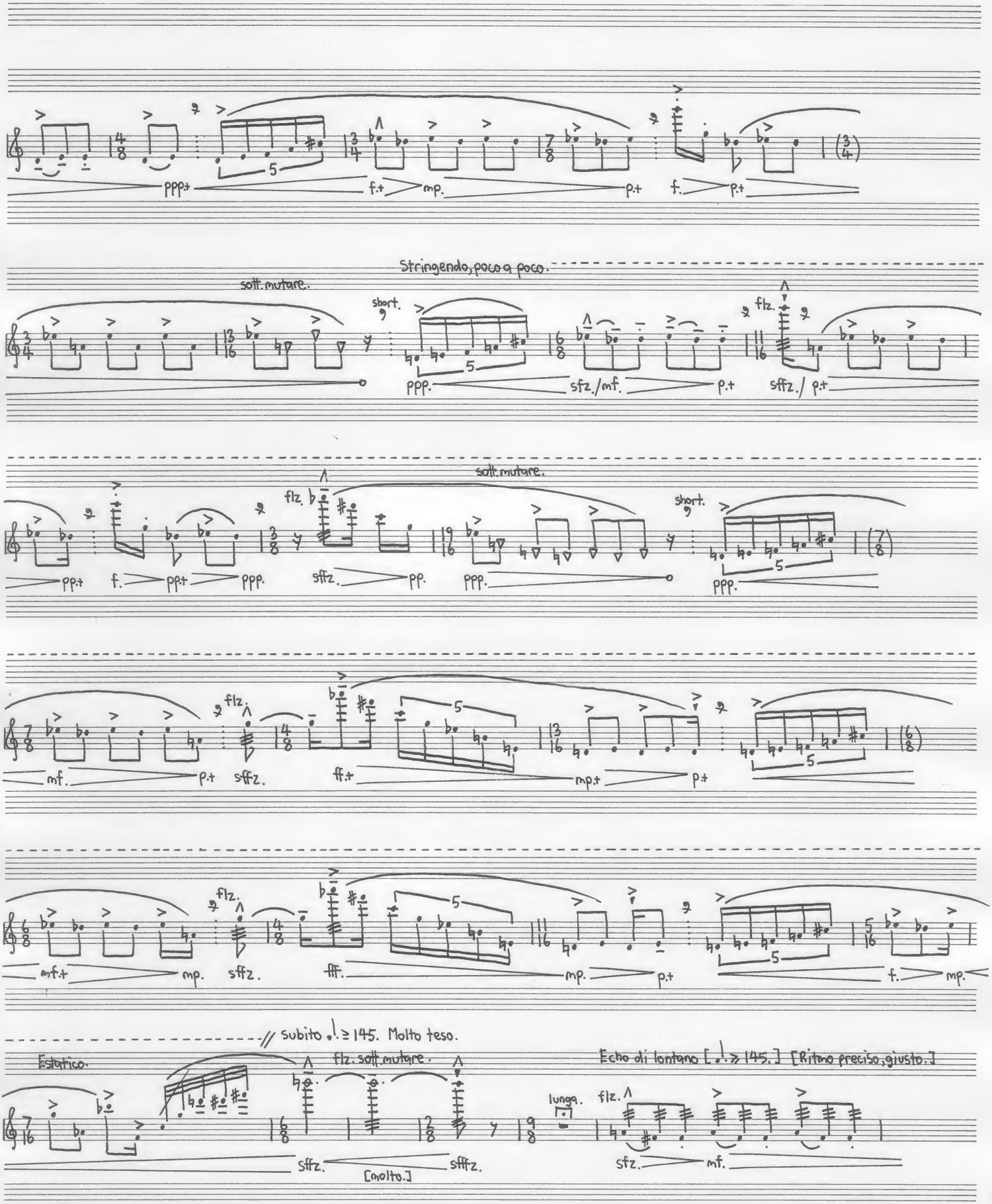

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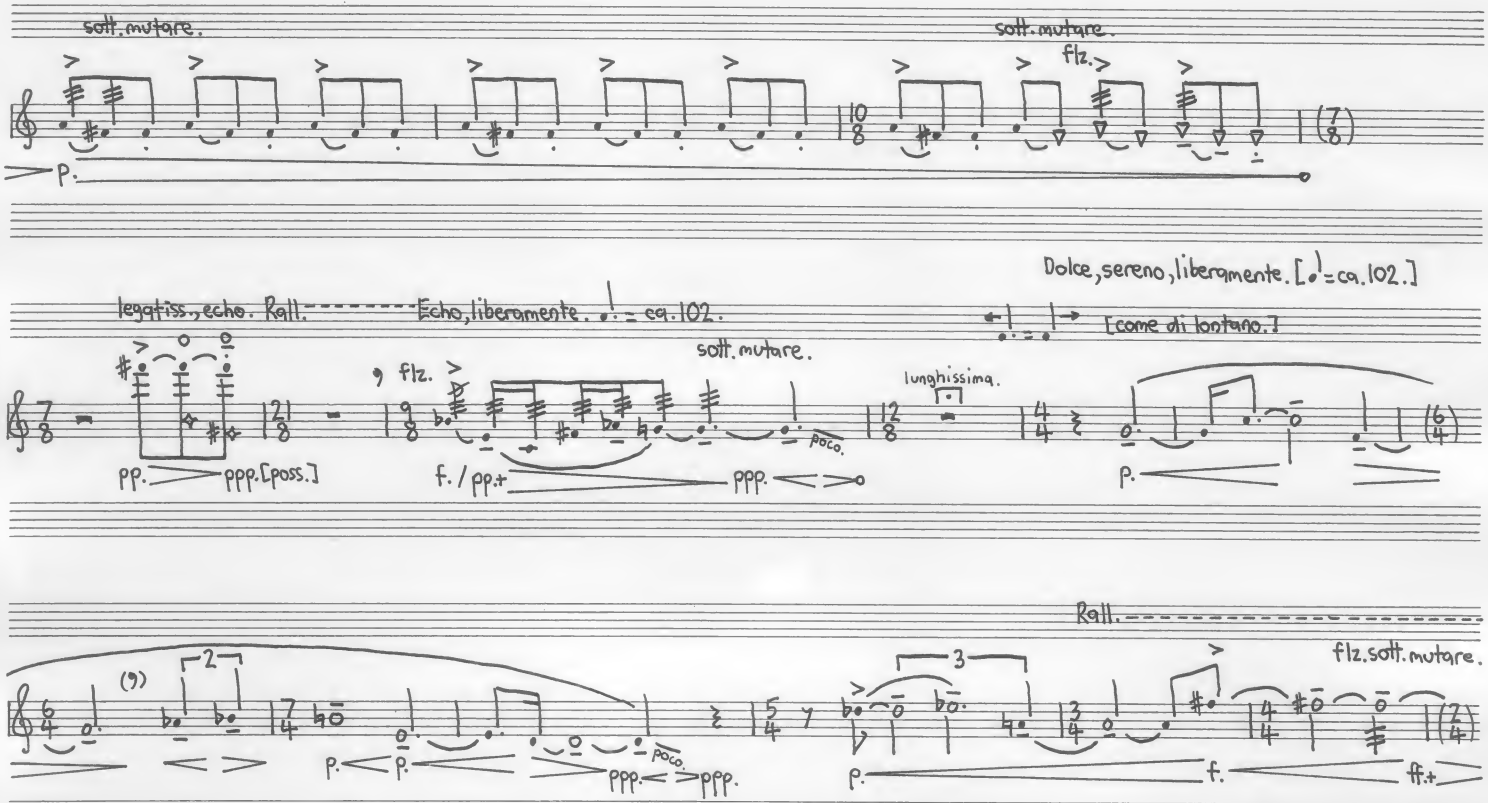

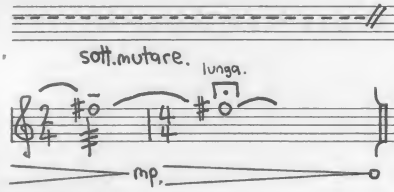

FINE.

Ian Shanahan. (Sydney, Australia), November 1981.

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